

In 'The Solar Anus',¹ 20th century heretic Georges Bataille models a world that becomes populated by recursive parody.² During the course of this project, Bataille begins to see radially outward motion as the primordial vector shared between the respectively titular star and orifice. Crucially, this abstract principle of discharge is therein already recognized as necessarily being a slowing to seem frozen in mere structural similarity, and not altogether equivalent. That this deceleration is never sufficient, however, appears as shared tendencies between the two as procedural phenomena: the sun cannot be stopped from ejecting its matter-energy in all directions any more than the anus can be toilet-trained into cleanly submission. For a phallic species, as Bataille diagnoses humanity, this causes a perpetually unresolved conflict. The anal is the second stage in Sigmund Freud's libidinal model of human development and directly precedes that of the phallic.³ During this period of 1 to 3 years of age, the anus is the key erogenous zone for the child, and functional completion of the stage is completely dependent upon full domestication of excretory activity. The futile ideal of a universally clean anus, then, is the reification of real emptiness (only ever existing locally, and never globally) into the simple ideal of absolute nothingness. For Guy Hocquenghem – adversarially mounting Freud's aforementioned theory in 'Family, Capital, Anus'⁴ – the never achieved dream of uniting anality with nothingness, or of annihilating anality, has to then be repressed to successfully enter into the phallic stage. The taboo of anality, being its privatization, is as such codified into the very structure of sexual reproduction. From the point of view of an anus, it is a drive toward darkside procreation inhibited over several layers. Abject relations theorist Julia Kristeva similarly links anality and eldritch motherhood during her investigation into the semiotic as a fluid pre-stage to libidinal development where unrepressed infant-sexuality emitted from oral and anal impulses permeates the psyche as echo of a sex before the evolution of the phallus.⁵ This shade of unlife-fertility is characterized by happening not in the reactive manner of phallic Eros waiting for stimulation to spurt, but as active Thanatos wholly indifferent to biocentric utility in what it spawns entirely of its own accord.

Before Bataille, anality already crashes the solar disk of ancient Egyptian cosmogony in the guise of Khepri. Khepri is customarily classified as a deity of the autopoietic kind, its becoming is strictly identical with its existence.⁶ Khepri's set of attributes prominently contains dung beetles and the sun. The cyclic astronomical motion of the latter is thereby conceived as a rolling across the firmament performed by Khepri in its scarabaeid form. This reverses the directionality of Bataille's anus as parody of the sun, with the sun retrocausally becoming divine imitation of shit rolled around the desert ground. The ancient Egyptian framework

¹ Bataille 1985

² This happens 54 years before Jean Baudrillard's more well known attempt to do the same.

³ Freud 1991

⁴ Hocquenghem 1977

⁵ Restuccia 2000, p. 66

⁶ van Ryneveld 1992

proceeds to subculturally spread through the quasihistorical Hermes Trismegistus to assemble into the medieval European school of Alchemy. In Alchemy, the meme coding for heliomancy remains - though significantly modified - in Sol Niger.⁷ On the more chemical side of the alchemical continuum, it is synonymous with the drive of molar organic assemblages to break down into swarms of smaller and more spread out particles. In this, Sol Niger possesses the disintegrative insistence of a star while always remaining black, empty of concrete form, or occulted. As may be the feature of alchemy inspiring the most contemporary interest, this is also posited to apply equivalently to what has in modernity been separated into the psychological processes of dissociation and self-emptying. As far as suns are concerned, to exist is to fall apart - not to some end of eventual nothingness anathema to being, but for the Dionysian pleasure of material self-forgetfulness in itself.

The history of Buddhism continuously spirals about emptiness throughout a duration that outlasts both the ancient Egyptian mysteries and the European alchemists. The Ensō of Zen Buddhism in particular is in its formal reminiscence of a sphincter already an elegant symbol for vacuity. Though sticking closer to canonical thought, it also contains the evacuative realization that there is no eternal self separate from the world, and beyond it no eternal world either - only various foldings of Outsides into pseudo-Insides. While this is already a heavily systems-theoretical image, a decidedly cybernetic (in both the vulgar and real sense of the word) approach to Buddhism emerges with the “xenobuddhism” posited by Nick Land in a post on the now-defunct ‘Hyperstition’ blog.⁸ Land sees the attainment of Nirvana (literally translating to “extinction”) already materially occurring in accordance with accelerating technological change. He cites the usual - getting copied, downloading thoughts, and splitting or merging consciousness - as expressions of this. The super slow-motion Lingchi performed on human body-minds through nanotech and non-chronological feeds can likely be added to the list.⁹ A parallel, and congruous, development is the strangely repeated prevalence of alignment between Buddhism and BDSM. This already begins with the wordplay facilitated by the lexical proximity of the two terms, but reaches further into the conception of sub spaces as self-emptied modes of consciousness attained via the method of masochism. The usage of a triskelion, both as one of the more commonly used in-group identifiers within the bondage scene, and as centerpiece on the Dharmachakra, amplifies this link. The gay male bondage sub-scene has especially been fully continuous with the application of anal sex by “wickedest man in the world” Aleister Crowley. Crowley takes anal sex, particularly as received in a masochist context, to be a powerful sorcerous practice feared by Christians under the name of sodomy.¹⁰ It is intuited that the intensity of this resentment only

⁷ Ficinus 1702

⁸ Land 2006

⁹ Lingchi is a Chinese torture practice involving the slow cutting apart of a human in a manner that sustains the receiver’s ability to sense what is happening as long as possible, Bataille’s philosophy is notably heavily influenced by this.

¹⁰ Booth 2000, p. 63

increases its sinister value as magick - the most effective prophecies, after all, become self-fulfilling. Even the term “sodomy” was in Western Europe between the 6th and 15th century intentionally conceived in empty vagueness and referred to anal intercourse only tendentially, along with similarly hazy euphemisms such as “the sin so unspeakable that the devil himself knows not its name”. This taboo of anality in relation to vacuity is what art historian Joseph Koerner refers to as ‘The Unspeakable Subject of Hieronymous Bosch’ in his eponymous involvement with the Bosch piece commonly known as ‘Garden of Earthly Delights’.¹¹ An “unspeakable”, according to Koerner, names the refusal of a speaker to contaminate their identity with even a hint of assumable knowledge on the obscenity they are decrying. It is the impossibility of directly vocalizing a fear of emptiness, the same that leads to its therapeutic reification as cleaned-out nothingness. With sodomy as the unspeakable subject at the heart of pre-enlightenment theology, its place in the philosophy of the following centuries is surely taken by the colonial black non-subject, owing nothing to its protagonist of humanity. In her ruthlessly race realist ‘Notes on Blacceleration’,¹² Aria Dean locates the material historicity of blackness as beginning with the Atlantic slave trade, and the role it played as early automation. The becoming-black of any body, in other words, has already torched hope for a distinction between human and capital, and thus also the withdrawal of the former from the latter. Instead, blackness populates the future not as liberated proletariat, but liberated means of production. In other words, not as rational actors in a free market but as freed market in itself - a Body without Organs in the terminology of Gilles Deleuze and Félix Guattari, an empty zone without any organization only characterized by the flows running upon it.¹³ This is the - unspeakable - proposition pronounced by black sun of jazz Sun Ra with *ÒI am an instrumentÓ*.¹⁴ And not only is this solar emptiness haunted by the alchemical Sol Niger, but also once more by Kristeva who has written on it with ‘Black Sun: Depression and Melancholia’.¹⁵ Taking its title from one of Gérard de Nerval’s sonnets, the exposition diagrams melancholia as a distinctly feminized mode of consciousness tending to simultaneous darkness and radiance. According to Kristeva, the condition’s primary symptom is the chronic dissolution of meaning. Meaning, of course, has itself long been demystified as particularly ordered states of some substrate (i.e. brain tissue) - making its dissolution synonymous with the physical arrow of time as defined via entropy. Melancholia’s black sun is therefore by definition only how the ceaseless production of chaos expresses itself in the human mental experience. Crucially, chaos is less the absence of configurations - as Deleuze and Guattari again note - than an infinite speed at which these are expressed.¹⁶ The empty limit of thermodynamics lies at zero (structure). Fittingly, the number zero was first digitally

¹¹ Koerner 2009

¹² Dean 2017

¹³ Deleuze + Guattari 2000, p. 9-18

¹⁴ Eshun 1999, p. 161

¹⁵ Kristeva 1992

¹⁶ Deleuze + Guattari 1996, p. 42

expressed with an inner dot on IBM-3270 display controllers (still primarily handled by women under the guise of being secretarial work), making it heavily reminiscent of the alchemical sun sigil. Zero is what a particular function resolves to - and namely, this function is that “inner night sticking the schizophrenic sun together”¹⁷ that Land lycanthropically howls at with his infamous unravelling ‘Katasonix’, itself a performative emptying of the voice in an attempt to resolve ancient and cosmic trauma that occurred at the scale of suns and leads them to bring forth the phenomenon of life, starting with the anus and building outwards.¹⁸

¹⁷ Land 2011, p. 481

¹⁸ The blastopore is the first proto-organ to begin forming after fertilization and eventually develops into the anus.

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